INSIDE: Human rights violations in Burma — SEE PAGE 5-6

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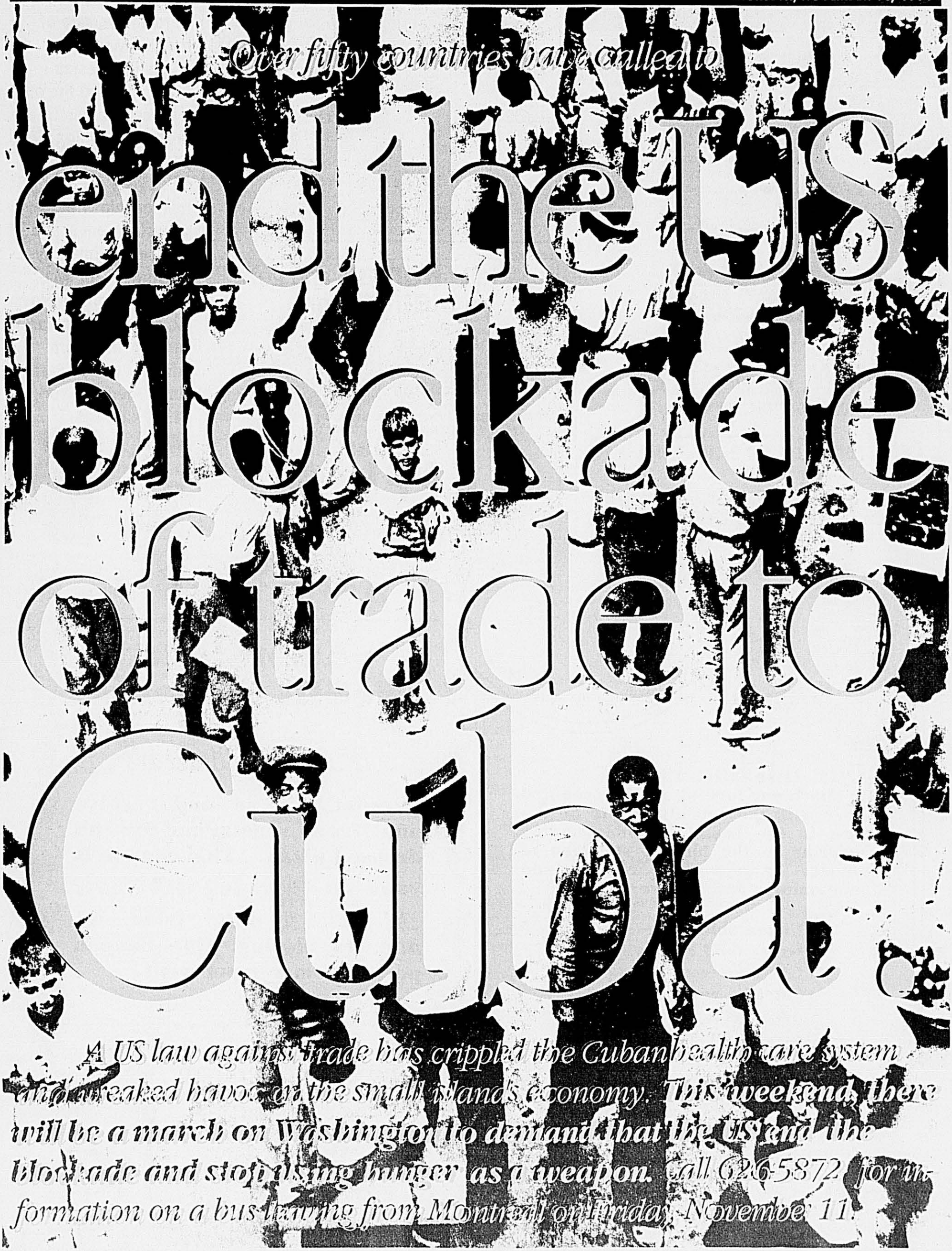

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COMMENT

Religious intolerance next on Skoke's list

Hopefully, most people are outraged by Liberal MP Roseanne Skoke's comments that Canada shouldn't condone homosexuality by protecting homosexuals from hate crimes, or by granting homosexual couples same-sex benefits.

Hopefully, people are outraged by Skoke's assertion that homosexuality is a perversion which is immoral.

Hopefully, people are not afraid of the prospect of proposed gay-protection and gay-rights legislation which will allow homosexuals to raise children, and will end the prohibition of legal discrimination of gays, lesbians and bisexuals under the Canadian Human Rights Act.

Skoke's comments on this issue has received tremendous press across the country, as well they should. When a member of Parliament from the governing party takes a stand in favour of intolerance, we should all take notice. When a member of Parliament from the governing party compares homosexuality to pedophelia and bestiality, we should all take notice.

But Skoke's antics are not yet done! Just when you thought she had become as bigoted and intolerant as possible, Roseanne Skoke outdid herself. In a television special on CBC last Wednesday, she, once again, invoked the name of god in her quest to circumvent the acceptance of homosexuality.

When (finally) someone asked Skoke to whose god she was invoking in her crusade, Skoke replied, "There is only one God. When we have to ask, in Canada, 'Which God?', we have a serious problem."

I would ask, which god? Whose god is Roseanne Skoke invoking? It would seem the MP has forgotten that this country professes to regard religious freedom as one of its most sacred principles; that Canada is supposed to be a place where people of all religious backgrounds can live together in understanding.

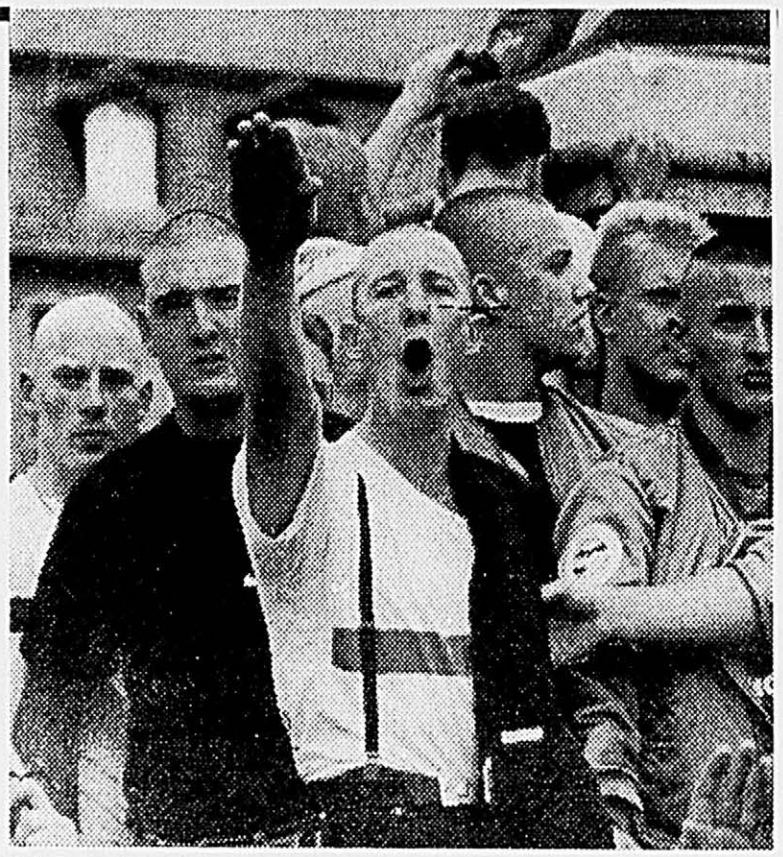
This is not supposed to be a country where the Christians dominate and are tolerant of others for as long as it suits them.

Furthermore, let us not forget that, even among Christians, there is no consensus on the issue of homosexuality. For Roseanne Skoke to claim to represent Christianity is an insult to tolerant Christians. Unless Skoke is claiming to be a prophet, speaking the words of god through her mouth, she has no basis on which to invoke Christianity in her crusade.

The main issue here is that Roseanne Skoke has moved the rhetoric of the Right to a new level. As a Liberal MP, she had already brought the agenda of intolerance of homosexuals to the arena of national politics. Now she has expanded this agenda to include intolerance of all non-Christians.

Who will be next in her little crusade?

Aubrey Cohen



Who's next?

LETTERS

Emancipatory Experience of Wearing the hijab

To the *Daily*,

The kind of discrimination and obviously racist treatment Ms. Alibhai (letter , November 9th) received is absolutly abhorant. The stereotypical Euro-American perception of Muslim women who wear hijab is one of extreme individual oppression. Muslim women are NOT oppressed for the simple reason that they CHOOSE to adhere to their cultural values by wearing the veil. In fact, it is Western women who are the oppressed since their worth is often judged upon their ability to mold themselves into a certain "beauty ideal", where a slim figure, tight clothes and plenty of skin are on display. While these women are victims of objectification and degradation, Muslim women who wear the veil are actually protected from this process of objectification. Wearing the hijab is therefore a far more emancipatory experience than a repressive one.

Zain Verjee
U3 Arts

Why Wear a Poppy?

To the *Daily*,

I wanted to write this letter about the poppy since Remembrance Day is coming up and a lot of people have poppies on their jackets. But this is troublesome for me. I feel that wearing a poppy is traditionally to remember people who died in the war and I think most would agree with that. But what goes along with that I wonder? Does this in turn mean you support the actions of Canadian and allied forces in the war? Most people would agree with that as well, I mean it's either that or the "bad guys". But then does that mean you supported that war, does that mean you support all wars? Do you support the killing of people? Well all of a sudden this poppy for me has a deeper darker meaning.

This poppy thing is very complicated for me especially having my grandfather taken prisoner in the war. He is still around luckily. So for myself I have come to the reasoning that I wear a poppy out of respect for my grandfather who lost friends in the war and who suffered as a P.O.W. but also out of rememberence of those who died innocently be they German, Jew or Canadian. I ask that other people stop and think hard about the implications of that little red plastic flower they wear. That most of all is what my grandfather's friends would have wanted.

Christopher Diggins
Arts U1

To the *Daily*,

So the soldiers of the Airborne Regiment are upset about the publication of photographs of soldiers with the Somali they tortured and killed. "The impression is that they didn't have to be published," says Capt. Rod McGowan (Gazette, November 9). My impression is rather different. My impression is that Shidane Arone didn't have to be tortured and killed.

Mark Marshall

RE: More Questions for Said (Nov. 7)

To the *Daily*

Bloom's letter promulgates media 'facts' which are, on further examination, based on unsubstantiated evidence, as in the case consistently in the media. This falsification is addressed in The Fateful Triangle by Dr. Noam Chomsky, which investigates the media's generally pro-Israeli stance, and Manufacturing Consent (by the same) which delves into the media's adoption of rumour as fact.

For example, Palestinians did exist prior to 1948, contrary to popular belief. The Arabs that lived in Palestine from pre-biblical times to the present were either ancestors of the Palestinians (the Canannites) or actual Palestinians. They were not just some vague sort of Arabs milling about in the region. My Palestinian family name can be traced back on both sides to 500 A.D. So, if Bloom wants to believe that Palestinians did not exist, how does he explain me... my family, my relatives, etcetera.

The Zionists who formed Israel in 1947 knew full well that they were dispossessing a people. David Ben-Gurion, who was the first Prime Minister of Israel, stated, "Politically, we are the aggressors and they defend themselves...The country is theirs [the Palestinians], because they inhabit it, whereas we want to come here and settle down." An analogy that Chomsky employs in his book illustrates the Palestinian perspective on the Partition Plan: "If someone were to come into your home, then offer you a few rooms in a fair compromise, you might not be overwhelmed by their generosity, even if he were homeless, destitute and persecuted.

Since its conception, Isreal has never been a benevolent occupying power and that is essentially Said's point. The Israeli government has harassed Palestinian universities in the Occupied Territories, even going so far as closing them for extended periods of time. They have demolished the homes of Palestinians driven out and dispossessed in 1948 and 1967. They have bulldozed Palestinian cemetaries in order to build instruments of oppression, i.e. jails which hold 10,000 Palestinians at any given time. The hospitals available for Palestinian use are ill-funded and ill-equipped. Many Palestinians requiring complex life-saving operations, available only in Israel proper, have died because of the insurmountable difficulty in obtaining a pass into Israel.

Leila Movammar
U1 Humanistic Studies

SINCE•1911

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The Daily is a founding member of Canadian University Press, Presse étudiante du Québec, Publi-Peq and CampusPlus.
Printed on 20% recycled paper. ISSN 1192-4608

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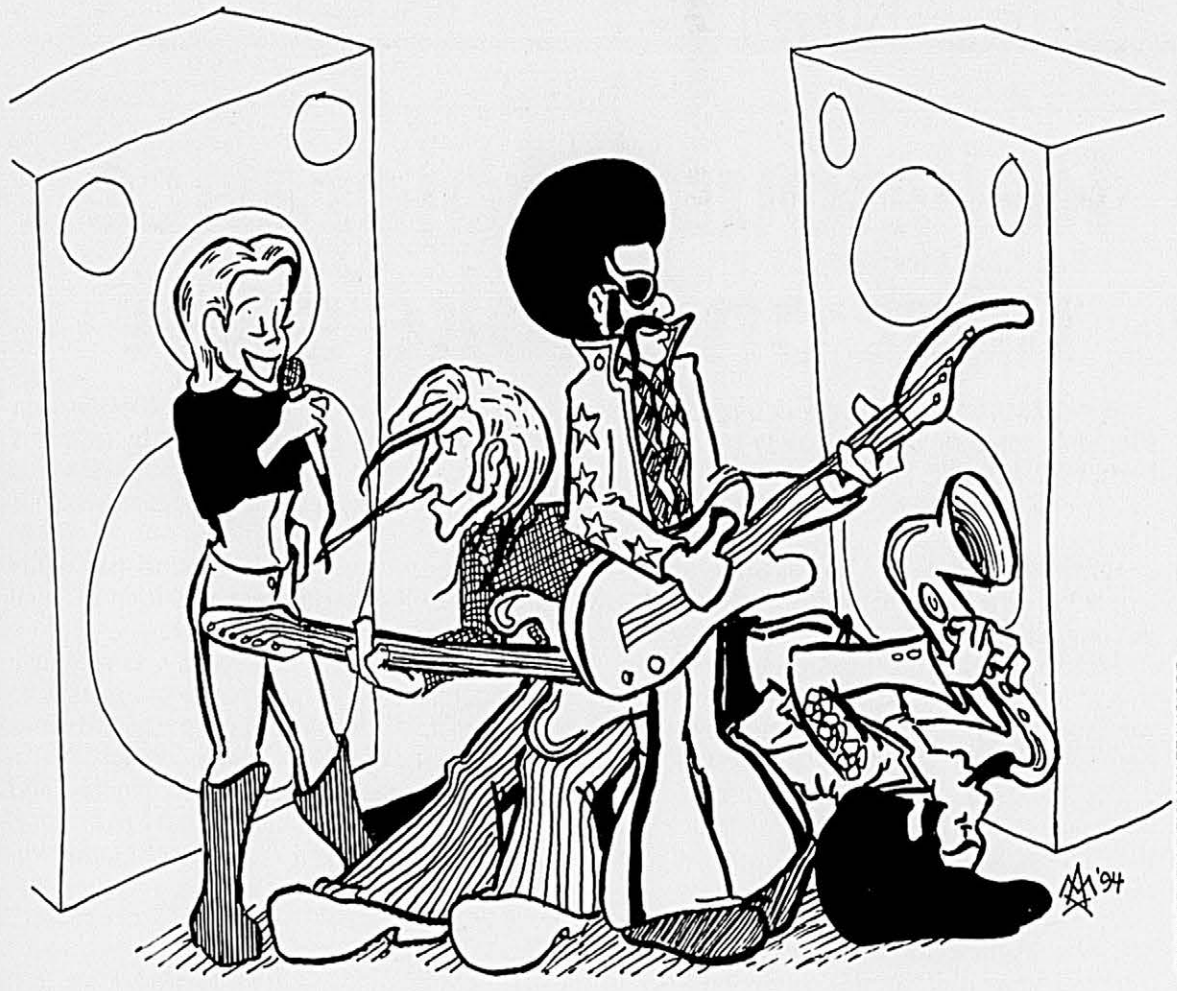

DAILY GRAPHIC BY MAX FRANCISCO

A Map to Head & Hands

...and a cool concert too

BY YOON SOOK CHA

CKUT and Hour magazine are co-sponsoring BeneFunk 94 - a showcase of Montreal rap, hip-hop, acid jazz and reggae bands. All proceeds from the show will go to Head and Hands, a community care and counselling service based in NDG.

The line-up includes Shades of Culture, Babelfish, Trevor Reid and Human Touch, Public Enema, NDG Symphony and, from Ottawa, the Illegal Jazz Poets. The show will kick-off tonight at 19h30, at Woodstock (3781 St. Laurent).

The concert was envisioned as a novel and exciting way to get those people who most need and use Head and Hands' services directly involved in the organization.

As Craig Webster, a coordinating officer of Head and Hands and one of the organizers of the show, explained, "BeneFunk was conceived by [Head and Hands] for the purpose of raising some money and getting our clients involved in a fundraising event, to really attract [them]."

Head and Hands began as a small streetwork program 23 years ago and has since grown into a large community resource and service centre with over 18 youth programs. While the organization's focus has widened, the street outreach program is still very much an integral component. According to Webster, this means "not [being solely] in a drop-in centre or in a youth centre but out in the streets literally, in the milieu where the teenagers are."

Head and Hands is committed to providing services for youth which might otherwise prove too costly, intimidating, or simply unavailable. As Webster notes, there is a "recognized need for youth to have... easy access to hassle-free services that don't preach. We essentially give them the information they need to know, give them the tools to make their own decisions, [and] offer them assistance when necessary." The emphasis here is on empowering youth to make their own choices, not dictating what those choices should be.

While Head and Hands is primarily for youth, nobody who can be helped is turned away. These include a growing number of non-status Natives and recent immigrants.

Head and Hands also offers a variety of services that are especially helpful to women, including a medical clinic and a young parent's program. The clinic is open five days a week, and most services are offered on a drop-in basis.

While the medical clinic is undoubtedly the most used service, Head and Hands offers a host of other services, as well. These run the gamut from drug education to the do-it-yourself divorce cooperative, as the community centre strives to keep up with the changing times and needs.

Webster described the style which guides all of Head and Hands' programs and services: "We're not problem-oriented; we take a very holistic approach. So we actually sit down with people, not just rush them through and give them a prescription on the way out," he explained.

Volunteers, many of them youths themselves, form the core of Head and Hands. They are placed in programs which best suit their interests and skills. "We like to make sure that people who want to help us, can help us. So we make an effort to put them in a place where they'll be effective and where they'll actually have good fun and learn something too," Webster said.

Head and Hands gets some funds from the municipal government, special grants and Centraide (the United Way). But they depend upon fundraising efforts such as BeneFunk for up to one third of their operating budget.

All proceeds from the Benefunk concert will go to Head and Hands' youth programs. To these ends, all the bands have generously donated their time and music.

Head and Hands hopes to raise $2000 from BeneFunk - "that," says Webster, "would be lovely, the ideal. And I think we can do it. Aside from that, we're just hoping that this event will be a lot of fun for everyone involved."

BeneFunk '94 takes place tonight (November 10) at Woodstock, 3781 blvd. St. Laurent. Show starts at 19h30, and tickets are $5 in advance (Dutchy's, Rock en Stock, Phantasmagoria or Head and Hands, 2304 Old Orchard) or $6 at the door. Come early and talk to Head and Hands staff who will be on hand with information and condoms.

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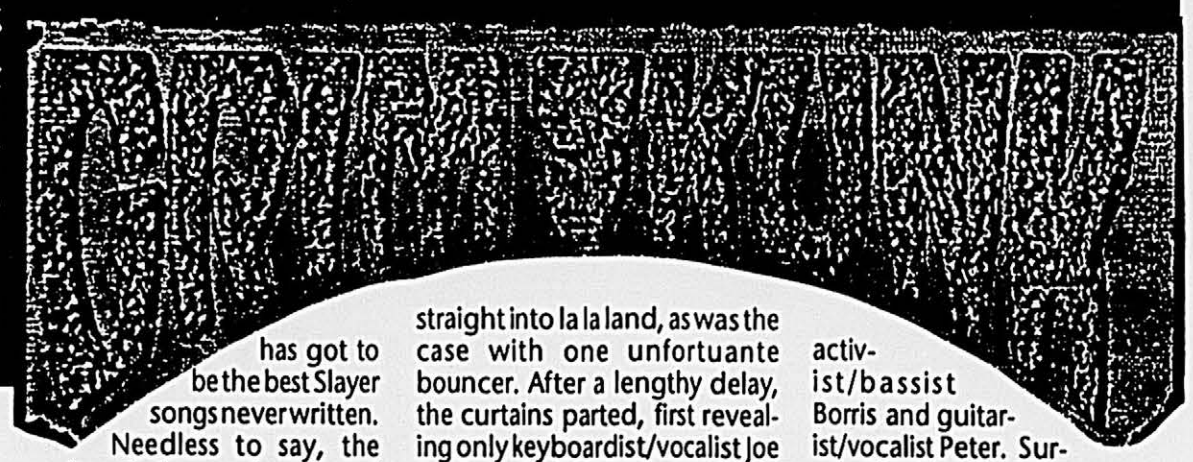
concert review

Grim Skunk
Lizard
Tuniq's
at the Spectrum
Firday Nov 4, 1994

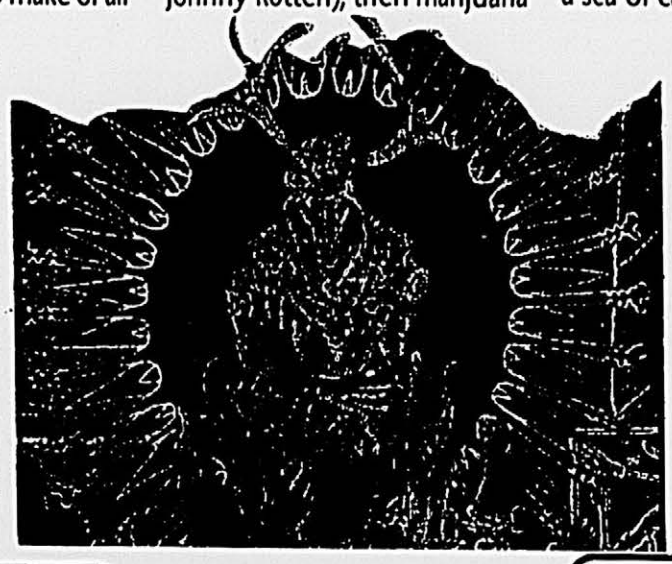


BY JULIAN SO

Grimskunk marked their triumphant return from recording in the deepest, darkest depths of Burlington, Vermont with a record release concert last Friday. Simply entitled *Grimskunk*, this is their first album since signing with Cargo Records earlier this year. It continues in the tradition of their previous releases, Autumn Flowers, Exotic Blend and the Rooftop Killer 7", emphasizing trippy songs with a marijuana bend.

Lizard kicked off the festivities with a short set featuring a fierce Primus influence. Les Tuniq's picked up the slack with a forty minute set that featured what has got to be the best Slayer songs never written. Needless to say, the heavily hemped-up crowd had no idea what to make of all the mayhem.

As Les Tuniq's left the stage, Grim skunk and friends began to build up the crowd by playing marijuana prohibition film strips from That Bygone Era, the 50s. Two huge columns of incense appeared on either side of the stage, oozing a heady smell that either enhanced your high or knocked you straight into la la land, as was the case with one unfortuante bouncer. After a lengthy delay, the curtains parted, first revealing only keyboardist/vocalist Joe Evil (who looked suspiciously like Johnny Rotten), then marijuana activist/bassist Borris and guitarist/vocalist Peter. Surrounding drummer Ulf was a sea of candles.



The wonky, cheezola organ that Evil opened the show with would resurface many times in the evening as Grimskunk showcased the tracks from their new album, throwing in what has got to be the only ska song sung exclusively in Greek ("Martha"), guest starring Blood Sausage's Kosta, and a kick ass version of the Special's "This is Ska."

Of the new songs debuted that night, many sounded like retoolings of other, more familiar songs. "Don't Hide"'s opening riff sounds a lot like Urge Overkill's "Sister Havana," and the 70s fixation continued with songs like "Autumn Flowers" and "Bach in the Moors of Mars", and Hawkwind-esque song titles such as "Bach in the Moors ...," "Watchful Elms" and "Mother of Creation."

So it was not surprising that the nagging thought that I could be equally attending a Spinal Tap or even a trippy Black Sabbath concert kept crossing my mind. The backlit go-go dancing demonesses behind two long banners on either side of the drum riser, Joe Evil's satanic sounding church organ, many references to paganism, or even the occasional comments from guitarist Peter that he "espere que vous tripez de tabernac!" didn't help either.

But all in all, it was a great show featuring great visual effects and great music; a concert not to be forgotten. Everyone, stoned or otherwise, was grooving, including the bouncers and the granny in the mosh pit that had brought her grandchildren in from, of all places, Grandmere.

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Human Rights Abuses in Bur
an unfinished story

by Jill Hanley and Michael G

SIX YEARS ago this fall, Burma grabbed Western attention when the country's military dictatorship, the State Law and Order Council (SLORC), brutally put down a pro-democracy movement. In the capital, Rangoon, and elsewhere in the country, anti-government demonstrations were crushed, and in the space of three weeks, 3,000 people were murdered. Since that time, Burma has faded from the headlines but atrocities continue.

Kevin Heppner, of the Karen Human Rights Organization, has been documenting abuses against the Karen and other ethnic minorities since 1991. This Thursday WUSC (World University Service of Canada)-McGill is bringing Heppner to McGill to share the story of Burma's killing fields.

The 1988 massacres were instigated by Ne Win, one of the leaders of the Orwellian SLORC. Under the iron rule of this dictatorship, many thousands have died and hundreds of thousands more have fled Burma, re-named Myanmar by SLORC.

Ethnic minorities, like the Karen, have especially been targeted. According to the Karen Human Rights Organization, 300,000 have fled to Bangladesh - a country which faces great difficulty supporting even its own population - and 100,000 have sought refuge in Thailand.

Students and intellectuals have also been targeted in the government's fight against 'Communist insurgents' and 'separationists'; at least 20,000 have been forced to flee Burma.

In an attempt to pacify both internal and external critics, SLORC agreed to hold an election in 1990. The National Leader for Democracy (NLD) represented the regime's main opposition. Its popular leader, Aung San Suu Kyi, was placed under house arrest in 1989 for publicly criticizing Ne Win, but even this did not dampen the party's support.

When SLORC was only able to secure 2% of the vote, losing heavily to the NLD, the dictatorship refused to honour the results. Nobel Peace Prize winner Aung San Suu Kyi is imprisoned to this day, but remains the absentee leader of the democratic movement both inside and outside of Burma.

Ethnic minorities in Burma bear the brunt of SLORC's systematic suppression, violence, and murder. As documented by the Karen Human Rights Organization, "to be an ethnic Karen or Mon in Burma is to see your village robbed or burned by soldiers, your daughters gang-raped, and your sons taken away as slave army porters, unlikely to be seen again." Forced labour, the razing of entire villages, and forced relocation to disease-ridden concentration camps, are the techniques employed by SLORC.

In the face of such rampant abuse of human rights by the military dictatorship in Burma, there is remarkably little response from the international community. International investment continues. SLORC is recognized by the United Nations, and the media offer next to no coverage of the ongoing situation. There are no trade sanctions and there is no arms embargo against the murderous regime. SLORC continues to receive aid from the West and participate in UN programmes.

Although many countries verbally condemn SLORC's actions, and pledge to support proposals for international action, no government has yet put forward a plan.

In a recent interview with Heppner, he explained that the Canadian government has been no exception to the two-faced attitude the international community has displayed. Rhetorically outspoken against the Myanmar regime, Canada has yet to take any material action. Canadian companies continued to invest in Burma after 1988, turning a blind eye to human rights abuses. This support is beginning to diminish, however, and since Petro Canada's recent withdrawal of its $20 million programme in Burma, Canadian investment in Burma has been limited.

In spite of this, Heppner sees economics playing a main role in the international abandonment of Burma. During the interview Heppner noted that Burma is extremely rich in natural resources and, therefore, is of interest to Western capitalists. The region's largest reserve of oil is located within Burma's borders.

As a dictatorship with no accountability to the people, SLORC is much less protective of its resources than a democratic government would be. Formerly the world's number one rice exporter, SLORC has concentrated on quick-return undertakings such as oil, natural gas, gem and teak export, without regard to sustainable development or equitable distribution of resources.

Western economies stand to profit from the human rights abuses in Burma, and so undertake what Heppner calls 'commercial diplomacy' to try to influence the dictatorship's behaviour. The slaughter of Burma's ethnic minorities, however, continues unabated.

In a *Toronto Star* article of October 17, Heppner comments that "A lot of times I do wonder if I'm accomplishing anything, but it's a story that needs to be told and these people often don't have a voice."

WUSC McGill is honoured to bring Kevin Heppner to McGill to tell this story. He will be at the Centre for Developing Area Studies, 3715 Peel, at 4:30 on Thursday, November 10, and all are welcome. Refreshments served.

AT RIGHT: A young girl looks up at her handicapped father, a former soldier who lost his leg to a land mine. ABOVE: Anonymous guerilla soldiers.
Human rights abuses have been rampant in Burma since the State Law and Order Council put down a pro-democracy movement in 1988.

ma:

Gray

The Duchess of Malfi:

Sex, scandal, lies, betrayal, and treachery

BY KEVIN SIU

When seeking a cathartic dose of sex, scandal, lies, betrayal, and treachery, one is rarely disappointed by a good Elizabethan tragedy. In an age when their plays competed with public hangings and lunatic asylums as sources of entertainment, playwrights were compelled to make their dramas more horrific, more sensational, and simply more entertaining. How appropriate then, that in an age when theatre competes with ultraviolent cinema and sensationalist news for public attention, the McGill Drama & Theatre Program should choose The Duchess of Malfi, John Webster's brutal seventeenth century tale of the price a woman must pay for breaking social codes, as its latest production.

Webster is known, from this and his other major work, The White Devil, more for his characterization than his dramatic structure. As a result, being able to overlook the inconsistencies in plot is largely dependent on the strength of the acting. Here, the production falters somewhat.

As the Machiavellian Cardinal, James McGowan is excellent, moving deftly between detached, calculating lechery and cool, understated arrogance. His scenes with his mistress, the lascivious Julia (played by Eliza Nagel), are particularly memorable. Also memorable is Lisa Glover, who does a wonderful job with the relatively small role of Cariola.

Robin Finlay Copp gives an energetic performance as Ferdinand, the Duchess' twin brother, but the motivation for his lycanthropic transformation is not entirely convincing. The scene between the mad Ferdinand and his doctor is unfortunately played entirely for laughs. In concentrating solely on the farcical element of the scene, there is the danger of ignoring the pathos and poignancy of Ferdinand's situation; an approach contrasting the humour and pathos may have been more effective.

Perhaps the most important characters, Bosola and the Duchess are difficult roles at best. Of the two, Blaise Tardif fares less well. As Bosola, he is the cynical malcontent and participant in the brother's schemes whose eyes are opened in the end. It is a complex role and Tardif has difficulty conveying Bosola's character intelligibly to the audience. The role of the Duchess is similarly daunting; she is bold yet abashed; strong yet doubtful; in essence, she is human. Though initially tentative, Vanya Rose is ultimately convincing in her portrayal of the Duchess on the strength of her later scenes.

From the introduction of characters in a series of tableaux to the modernization of some of the dialogue, the current production is a stylized one. While a sparse set and lighting can detract from a play, in this case it is highly effective, providing sufficient suggestion of location and mood without overcrowding the action and words. Indeed, though director Rachel Ditor has chosen to omit the madmen scene, the shifting, contorting shadowplay in the background during the Duchess' confinement is perhaps even more evocative as it lends the scene a hypnotic, unnerving quality.

(Left to right) Ferdinand (Robin Finlay Copp) and The Cardinal (James McGowan) scheme against their sister, the Duchess.

Lighting and sound director, Spike Lyne, is to be commended.

The current production of The Duchess of Malfi, like Rose's performance, is ultimately impressive. While it is certainly not flawless, it is most definitely a strong effort. And in the lull before final exams, when students are restless and a release (or catharsis, if you will) is not only welcome but necessary, The Duchess of Malfi may be the right antidote.

The Duchess of Malfi runs November 9-12 and 16-19 at Moyse Hall (curtain time: 20h). Admission is $6 for students and seniors and $10 for the rest of the rabble.

FREE EAST TIMOR

An invitation to a concert and to write a letter

BY KRIS SHANTZ

Since 1975, East Timor has suffered many atrocities at the hands of the Indonesian armed forces. It is estimated that in the last nineteen years, over one third of East Timor's population have lost their lives as a result of Indonesian occupation.

This Saturday the East Timor Alert Network, in conjunction with Indigenous People's International of Concordia and CKUT Radio, is giving Montréalers an opportunity to take a stand against these unjustices. There will be a benefit concert in support of East Timorese political prisoners in Cipinang Jail, in Jakarta, Indonesia. According to Genny Marilley, one of the organizers of the event, this will be the first concert of its kind in the city.

The concert will coincide with the third anniversary of the Santa Cruz Massacre, in which 271 members of a funeral procession were murdered by Indonesian soldiers.

This event will not only benefit East Timorese political prisoners, but will also be a source of some excellent Timorese folk and Southeast Asian music. Featured at the concert are Abé ho Aloz, an East Timorese folk group and Don Patrick Martin from Kahnawake, a Native Canadian folk singer. "This concert is a good way for people to get to know East Timorese culture and the political situation, as it is pretty much hidden in the mainstream," says Marilley.

It is hoped that the concert will not only increase general awareness of the situation in East Timor, but will also demonstrate that Canadians will neither accept the occupation of East Timor, nor the Canadian government's lack of action against the Indonesian invaders.

"We have a direct responsibility to act," Marilley says, "because of our government policy, which values economic links greater than the human rights of the people of East Timor."

The concert will be held on Saturday, November 12, at Masion de la culture mondiale, 3812 St. Laurent, at 21h. Admission is $5.00 for unemployed and students, $8.00 for others. For more info call 848-7443.

IN CONJUNCTION with the petition to the house of commons in parliament, ETAN (the East Timor Alert Network) is also encouraging a letter writing campaign. ETAN suggests that letters be brief, courteous and that a specific request be made, to "enhance the possibility of receiving a reply." Copies of any replies should be sent to the ETAN Ottawa office at East Timor Alert Network/Ottawa, P.O. Box 1031, Station B, Ottawa Ontario K1P 5R1. (613) 742-9141

RELEVANT ADDRESSES INCLUDE:

Honorable Andre Ouellet, Minister of Foreign Affairs
House of commons, Ottawa Ontario, K1A 0A6

Honorable Raymond Chan, Secretary of State, Asia Pacific
House of Commons, Ottawa Ontario K1A 0A6

H.E. Poerwanto, Ambassador, Embassy of Indonesia
287 Maclaren St. Ottawa Ontario K2P 0L9

Ali Alatas S.H. (Minister of Foreign Affairs)
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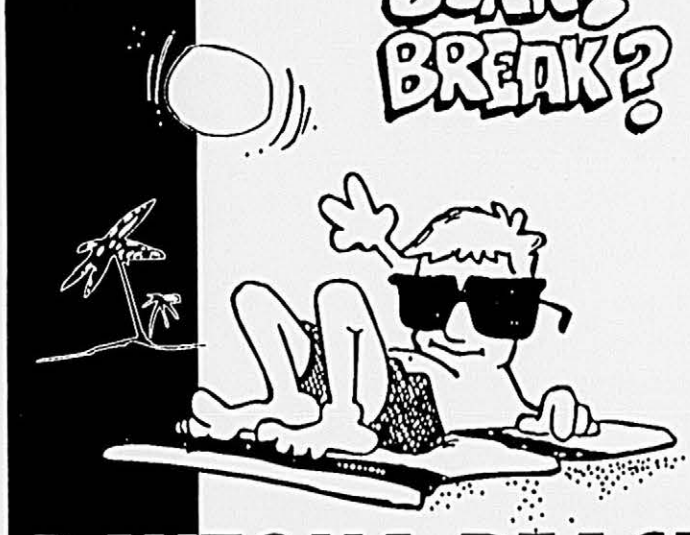

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CFS ICHEE

A beginners guide to the e-zine scene

BY JULIE CRYSLER

The latest development in the zine revolution is the electronic journal. Now, anyone with an e-mail account or internet access can easily and independently publish their own magazine.

There are thousands of such journals already available through e-mail, gopher and ftp, not to mention the scads of zines available through World Wide Web.

These zines are easy and inexpensive to produce. There are none of the prohibitive printing costs, the perennial complaint of paper-format zine-makers. All publishing an e-zine costs is time and energy, and they are free to their users.

Often e-zines are one-person operations, with a very small, but very devoted audience. The style and content tends to be eccentric.

It takes a considerable amount of time online to find these zines, which makes them rather exclusive. Many e-zine publishers complained bitterly about not having enough subscriptions to make producing the zine worth the effort.

Jeff Koyen produces *Crank* which is distributed quarterly. It has been described, much to Koyen's delight, as "very snotty" (he puts it on his masthead).

Crank is definitely not for the faint of heart. It is down-right offensive, often gruesome, and uses the word "fuck" a lot. There is no poetry, no fiction, just Jeff ranting. In one article Jeff rants about "teenage misfit revisionism", in another he rants about Bossa Nova. The material covered is ecclectic and bizarre. Be prepared for the worst.

To subscribe to *Crank*, send e-mail to btf-ftp-request@rahul.net, with the message <send crankX> in place of the X type the issue number you want (1-3). *Crank* is also available in print for $2.

Another dual electronic/print zine is *Data Stream* produced by Boon Sheridan of Boston, Mass. *Data Stream* covers the Boston music scene, bigger name alternative bands, and even some Canadian acts. It includes reviews and tour dates. Watch for some weird pinball articles in the next issue. *Data Stream* is fairly conventional and accessible, and not terribly different from mainstream music magazines in writing style.

To subscribe to *Data Stream*, send e-mail to boon@world.std.com, with <get datastream> under the subject heading.

For internet beginners and experienced users alike, a very useful zine is *Netsurfer Digest*, which lists online happenings and provides pointers to interesting and obscure sites. In this month's issue you can find out how to obtain the Star Trek "Generations" script, visit the electronic Musée des Arts et Metiers depicted in Umberto Eco's *Foucault's Pendulum*, and read about a new newsgroup devoted to discussing disgusting college food. They also review other e-zines

DAILY GRAPHIC BY MAX FRANCISCO

Netsurfer Digest presents a lot of information in pithy easy-to-read briefs. However, without access to a World Wide Web server, *ND* can be depressing to read. The most interesting sites seem to be available only through this service.

To subscribe to *Netsurfer Digest*, send e-mail to: nsdigest-request@netsurf.com, with the message <subscribe ns digest-text>

A good way to find out about electronic zines that discuss specific topics of interest is through the network news reader, since zines often advertise through this service. Melinda "Bob" Casino's *Britcomedy Digest* fits into this category. She obtained her loyal audience by advertising on various internet discussion groups (alt.tv.red dwarf, alt.comedy.british, etc.)

This month's *Britcomedy Digest* is a salute to Monty Python. It includes an article by Alyce Wilson entitled "How Monty Python Changed My Life", a Monty Python discography and ISBN book list, a spotlight on Graham Chapman, and *lengthy* transcripts of sketches.

Casino, an administrative assistant at Penn State University in Philadelphia, says "I got jaded using the internet. It seemed to me I'd have to put a lot of time and effort into gleaning just a few tidbits of information each day. It seemed to me — and a lot of people feel this way — that the internet lacks structure. I envisioned *Britcomedy Digest* as giving the British comedy newsgroups more structure."

Like many e-zine publishers, Casino would like to make a print version of *Britcomedy Digest*, but the costs of printing are too high.

Finding zines that address your interests may be challenging. John Labowitz, who produces the electronic zine *Crash*, has compiled an exhaustive list of what's out there. It is in three sections, from A to Z and includes access information and brief descriptions of each zine. To obtain a copy of this list, send e-mail to Johnl@ora.com

Alternatively, use gopher: garnet.berkeley.edu.1250. This server lists many online journals, and a fairly good selection of e-zines are online. *Bad Subjects*, an eclectic academic journal/zine is available through this service.

Fact Sheet 5, which provides excellent zine listings is also available online at gopher.etext.org: Fact Sheet 5.

The internet is still quite disorganized, and wading through the masses of information available may take time. But there are plenty of interesting things to discover on your way down the information superhighway.

HOLY STAFF MEETINGS, BATMAN!
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ALL WELCOME! EVEN THE PENGUIN WILL BE THERE!

BASHAR SHBIB: He's back, and it's bloody!

Draghoula *opens at the Palace*

BY ERIC PIETERSMA

"If the sight of blood scares you ... don't miss this movie" - so reads the catch-line on the lurid poster for Bashar Shbib's latest film. Working in the tradition of the B-movie genre, Shbib has merged the sensational with the macabre, and spent little money in doing it. The film departs from the tradition by aggressively challenging societal norms. As such, the film is pure Shbib.

Often bizarre and always controversial, Bashar Shbib has been causing a stir ever since he graduated from Concordia in the early eighties. One of his first protests gained him national media attention. During Montréal's Rendez-vous du Cinema Québecois Shbib blocked the entrance to a theatre, protesting the fact that the festival had rejected one of his films "because it was in English."

Decidedly more sensational was Shbib's protest at Toronto's Festival of Festivals: he stripped naked before a shocked audience in order to draw attention to the underfunding of filmmakers in this country. As a final gesture toward Canadian bureaucracy, Shbib, in the mid '80s, moved to Los Angeles, made a film for $19,000, then watched as it grossed $4-million in sales in over 90 countries. He returned to Canada somewhat justified.

Now, Shbib has released "Draghoula", a bizarre piece that manages to engage with issues of religion and sexuality while, at the same time, presenting a bloody yet hilarious look at the world of one rather vampire.

The story unfolds as Harry, scientist and son of an over-protective mother, is found working feverishly to isolate the elusive guilt gene. Stricken suddenly by budgetary cut-backs, Harry is forced to replace expensive rats with cheap, Transylvanian specimens. Enter Armadona, rat-dealer and vampiress, descendent (of course!) of Dracula. She seduces and enslaves Harry without his mother realising what has happened.

Armadona's dominion over Harry's soul is challenged by the jealous interventions of a love-struck lab assistant, Sabrina. As Harry's mother gradually determines what has happened to him, a triangular struggle for Harry's soul begins. Harry has not only become a vampire, but also a bisexual cross-dresser. The scenario does somewhat boggle the mind.

Shbib's formula produces a penetrating analysis of Harry's exploded sexual and religious convictions. Heterosexuality is transgressed by the outlandish vampire-transvestite motif, while Harry's Jewish tradition is challenged, first, by his passion for the "religion" of scientific research, and then through the pagan surrealism of Armadona's "religion."

Harry's fate is settled decisively underneath the towering cross atop Mont-Royal. The parody of redemption that unfolds at the literal and symbolic base of Roman Catholicism introduces yet another layer into an already chaotic symbolic structure. Whether or not Shbib is successful in resolving the chaos is a matter of personal opinion. Certainly, the viewer's religious and sexual opinions are submitted to a rigorous, perhaps revealing, trial.

Draghoula, with Chriss Lee as Harry and Robyn Lane as Armadona

The film is not particularly polished, but part of this is a result of Shbib's innovative directing style. Improvisation was central to the filming of Draghoula, as Shbib allowed his cast to move freely within the harness of the film's plot. The result is surprisingly successful - though at times the acting stalls, the final product has an intimacy and a feeling of realism absent from many films where the script is rigidly imposed.

The lack of polish is largely the result of a low-budget production. Oddly enough, this lack of money may be the best thing about the film - when budgets expand and films become "polished" the agenda of the money-providers too often becomes the pervasive element of the film.

Perhaps, then, the modern independence of the B-Movie has allowed it to become a new breeding-ground for creative film-making. While Draghoula has a certain element of giddy adolescent humour, it also confronts issues that the large studios simply refuse to handle. The independence of Shbib's ideological point of view is key to the success of the film.

Bashar Shbib's Draghoula *is showing now at the Palace Theatre, 698 Ste-Catherine W. Call 866-3856 for show-times.*

Diary from the Underground

Poet Ian Stephens storms the Stornaway

BY RYAN FITZGERALD

I once had an English teacher who told my class that all meaningful poetry was about either sex, pain or death. I can't attest to the validity of these rather morose criteria, but it is these themes which animate the literary corpse that is "Dairy of a Trademark," a recent release from Montréal writer Ian Stephens.

A collection of two dozen odd poems, a number of short stories, and a narrative essay about Stephens' recent diagnosis with AIDS-related Lymphoma, "Diary of a Trademark" may swoon whimsically, mumble cynically, and tickle irreverently, but it never escapes the gravity of the authors own reflections on sex, pain and death.

This troika, the Muses of Stephans' work, may or may not be of particular importance to us; its urgency and power forgotten amidst work and play and life. We distance them and we seek autonomy from fate. And so Stephens' immediacy and confrontation, often flippant and self-absorbed, creates a bitter ache in our spine and a reluctant submission to Stephens' visions.

These visions were aforded a public voice last Thursday night at the book lauching party at Stornaway Gallery. The Stornaway is well known for producing entertaining multimedia events, combining the atmosphere of a poetry slam with that of an intimate jam session. This

Poet Ian Stephens

provided a fitting backdrop to Stephens' talents. He has created a body of work in musical as well as written endeavours and seems most in his element when the two begin to blur together.

The night at Stornaway featured spoken word performances by several local artists and was received well by an enthusiastic audience. But I felt it was awkward to see people publically articulating Stephens' words, trying to preserve the authenticity of what is such singularly solitary poetry. Trying to make explicit the implicit quiet and silent inaccessable rage of his disturbing fiction could breach that remoteness, creating a feeling of detachment which doesn't exist to Stephens.

"Where are the words that could save
each tear, a year
throbbing with anger.
Would I rather be discovered
frozen pale and stiff in the woods
or stumbling blind through agony..."

Stephens' world, the world of "Diary of a Trademark", is one of faceless nurses administering bitter pills, of watching the gory evening news with ever widening eyes, of staring at homophobic graffiti on the wall and realizing it has more permenance than your own life. Sadly, this world is more bleak on the outside than in the dying interior of its victims. This world is bearable and humourous only as it becomes more and more absurd and trivial.

"I sympathize with
the ones who won't give up
we gave up yesterday
we gave up tommorow"

In addition to his published writings, Stephens has performed periodically with several Montréal bands, notably DaFP and Wining, Dining, and Drilling. He has performed spoken word on the Lollapallooza Festival's second stage. If any futher aquaintence with rock royalty need be noted, Melissa Auf der Mar (bassist of Hole) did the cover art for the new book.

The title, "Diary of a Trademark", is Stephens' way of facing off with the stereotype of AIDS literature as being compelling accounts of survivor stories lovingly penned by those who have somehow reconcilled their fate with their lives; bitter and angry but resigned. Stephens' power is that he has made no compromises, has surrendered nothing, has forgiven nobody.

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Picking the perfect piercing parlor

Black Sun studios offers handy hints for healing holes

BY LAILA MALIK

Body piercing has made a comeback. After being used for centuries by many different societies to symbolize such qualities as power, elitism and sexual prowess it is regaining popularity as a form of personal inscription. From crusties to trendy high school neophytes to super student piercing specials hardly a body goes by with virgin skin.

In the midst of the rage over body inscription, quality performance frequently falls to the wayside. Pierre Black of Black Sun Studio expressed concern over the spate of self-proclaimed piercers with little or no experience who have taken up the art to capitalize on its renewed popularity.

"I find that most piercers don't have any standards. What they've done is looked in a magazine, said 'oh, I can do that', found out what basic tools, what basic methods to use and go ahead and do it as if they're punching a hole through leather. Anybody can put a piece of metal through skin and take a person's money and send them home. But you want a permanent piercing, you want a minimum of discomfort and also a good aesthetic quality to the finished product. All of those are variables."

Finding an artist who will fulfill these conditions can be a difficult task. Black suggests a few criteria that can guide the piercing shopper along his or her way.

Above all, the artist's reputation is the best indicator of her/his standards, experience, and long-term accountability.

Black Sun Studio requires a pre-piercing consultation for certain piercings that are more painful or that involve major modification. This functions as a psychological preparation in order to ensure that the customer and the artist know exactly what they're getting into. Written information on short and long-term care is also provided to every customer, and they are encouraged to contact the studio if they experience any difficulties.

The equipment present at the studio or shop and the artist's use of it are also good indicators as to whether or not this is the place where you want to get sharp pieces of metal poked into your tender bits. Used for scalpels in a surgical context, the autoclave is standard for needle sterilization.

"The only Health and Welfare Canada accepted forms of sterilization for surgical tools are 24 hour cold sterilization, liquid sterilization or the autoclave. I would say that for needles and things that are actually passing through the skin it should be autoclave only. There is room for error with liquid sterilization, especially if the person doesn't know what they're doing."

Actual use of the equipment, however, is crucial.

"I have heard horror stories of tatoo shops especially that have an autoclave sitting in there that worked, but they don't use it. They're taking the tools from the autoclave bag but the fact is that they don't use the autoclave."

Needles should never be used more than once, not only in order to prevent disease transmission but also because they get dull after even one use, resulting in less precise and more painful and problematic piercings.

Another area that the piercee should be on the lookout for is jewellery. Both the content and the design of jewellery can determine how and if a piercing will heal.

"Now just about everybody who calls themself a piercer has what they call surgical steel jewelery. What many people don't know is that there are different grades of surgical steel. There's tool-grade surgical steel and there's implant-grade surgical steel. Jewelery has either to be 316 implant grade surgical steel, a minimum of 14 karat gold, niobium or nylon."

Lower grade surgical steel reacts more easily with body fluids, causing infections and poor healing.

Jewelery design is just as important. Nicks, scratches or burrs and/or poorly sized and designed jewelery can irritate the piercing and slow or prevent healing. Black designs some of the more specialized jewelery for Black Sun Studio, but most of the surgical steel and niobium jewelery is ordered from the United States.

Some areas of the body also characteristically take longer to heal. Two of the most recently popular piercings - the eyebrow and the navel - are among these. In general, the navel can take anywhere from two weeks to a year to heal.

Difficulties with an eyebrow piercing can, on the other hand, have more to do with its positionning. Black notes that many of the recent eyebrow piercings that he's seen have been misplaced to the temple. Such miscalculation can result in a twitch, partial facial paralysis and/or damage the eye.

While Black Sun Studio innovates on piercing as well as employing more traditional techniques, innovation requires a thorough examination of the skin to be pierced. Surface piercings (piercings on flat parts of the body, like the hand, the wrist or the armpit), for example, are almost guaranteed not to heal

Finally, a good way to guage the artist and his/her work is to check out the work they have on themselves.

"You don't go to a tatoo artist who has no tatoos. The same thing should apply to piercing. Why would you go to a piercer who has no piercings? ... You have to agree that people without piercings or tatoos won't understand what you want to get out of it. They also won't understand the pain you're going through, they won't empathize with you. They can only try to do it in a certain mechanical way to try and get the job done...that doesn't mean they'll do it properly. That's really important because it's a sharing that's happening, it's not just selling a product. There's an exchange of energy, an exchange of emotion."

Black Sun Studio has been operating in Montréal for the last three years. It provides personalized service, customized jewellery, housecalls and private sessions with groups and couples. Appointments can be made by contacting (514)345-5701.

Policissitude!

Quelques considérations sur l'origine, les rôles et l'avenir de la police

GUILLAUME PERRAULT

Que devrait être la police compte tenu de ses origines? Celui qui s'interroge sur le fondement d'un organe de police, remet aussitôt en question la loi et l'état. Mais, sa réflexion doit s'alimenter par l'essence de son identité sociale.

Il convient avant tout de faire la distinction entre un *mécanisme* de police, lequel est présent dans toute société, quelle qu'elle soit, et un *organe*, ou *corps*, policier.

Le *mécanisme* est inhérent à tout tissus social, et son efficacité est optimale là où il n'existe aucune autre manière coercitive de régulation sociale. Typiquement, il s'agit de sociétés qui ne produisent pas systématiquement de surplus alimentaires, et ne connaissent pas de stratification en classes sociales. Tous partagent un sentiment de parenté. Ainsi l'agriculture, en Russie d'avant 1760, se pratiquait au sein d'un groupe de familles qui tenait la terre en commun: les problèmes des uns devenaient vite ceux des autres, et la baisse du produit agricole entraînait la famine.

Le *corps* est une police incamée par un groupe professionel. Il apparaît au sein d'une société avec des surplus de production, lorsqu'émerge une stratification où différentes classes jouissent inégalement de la redistribution de ces surplus. Sans surplus de production, les membres à temps plein du corps policier ne pourraient pas manger. Sans inégalités de classes, le crime ne tenterait personne et les conflits pourraient être réglés à l'« amiable ».

On peut concevoir au moins deux manières d'envisager la fonction du corps de police, au moment où il apparaît au sein d'une société donnée.

Pour l'une, la police doit son apparition à un éclatement social en plusieurs classes, et à la nécessité, pour les classes dominantes ou possédantes, de se préserver un accès exclusif aux ressources et à l'administration des surplus.

suite à la page 12

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Occupational Therapy Student female needs place for January. If interested in a roommate for a month please call 284-5728.

2 - Movers/Storage

Moving/Storage

Closed van or truck. Local and long distance. Olt-Tor-Van-NY-Fla. 7 days 24 hours. Low rates. Steve 735-8148.

3 - Help Wanted

WANTED: Student familiar with Quatro Pro for Windows to set-up internal reporting and scheduling files for manufacturing company. Flexible working hours and location fee to be discussed. Call Bernard at 429-5750.

WANTED: Bilingual graduate student whose first language is English to copy edit scientific papers in English. Call (514) 284-6561 after 7 p.m.

Work in private downtown fitness club. Minutes walk to campus. High interaction with people. Candidate must be bilingual, enthusiastic, polite articulate. $9.00/hour. 11:30-2:30 & 5:00-6:30, Monday through Thursday. Immediate. Call Mrs. Bellini at 845-2233 ext. 1015 for appointment.

Computer Wiz wanted to work with author on page layout of Book on WP5.1 or 6.0 Windows. Short contract, good rate. 747-2909.

FreshVibes is a New and Innovative magazine that covers Montreal's street scene. Wanted Ass. Editor, writers & sales rep. Please leave a messafe at 739-9125.

Christmas Gift Wrappers - Creative individuals, locations -- Toronto, North York, Mississauga, Hamilton. Managers to $8.10/hour + bonuses. Wrappers to $7.00/hour. Wages increase with hours worked. Full/Part time, December 1-24. 416-538-8588.

5 - Typing Services

Word Processing. (937-8495) Term papers, résumés, forms design, correspondence, manuscripts (Laser/Fax/Photocopier) 9:00 a.m.–6:00 p.m. (7 days) (near Atwater)

Success to all students. WordPerfect 5.1. Term papers, resumés, applications. Editing of grammar. 27 yrs. experience. $1.75/D.S.P., 7 days/week. Campus / Peel / Sherbrooke. Paulette/Roxanne 288-9638 – 288-0016.

West Island Wordprocessing. Efficient service-Reasonable rates-Quality work. Drop off service. Linda 695-6391 Carol 426-9153.

Word processing for term papers, theses, dissertations, manuscripts, and all types of documents. Laser printer. Student rates. Near McGill. Fast, accurate and professional services. Anne-Marie 844-0645.

Word-processing of term-papers, reports, theses etc. Word-perfect 5.1, laser printer. 9 years experience. Fast, professional service. Good rates. Close to McGill. Brigitte 282-0301.

Resumés by MBA's. Student rates, ACCIS Forms. Better Business Bureau member. 3000+ students served. Owner worked for Proctor & Gamble, Heinz and General Foods. Prestige (on Guy). 939-2200.

6 - Services Offered

Professional Editor/Tutor CV's, Papers, Theses. I can help you develop your paper. Research, Outlines, Structure, Clarity. Very reasonable rates. 987-1964.

Highly effective résumés/cover letters (French-English) designed for students. Also translation (English-French) and vice-versa. reasonable rates. 342-8197.

Experienced Editor/Creative Writer, student papers, theses, manuscripts, résumés - tutoring, translation Spanish/French/English. Call Marian 765-9804/761-5234. 7 days/week.

7 - Articles For Sale

Mazda 626 XL 1983. AC, Stereo, power brakes/steering, automatic. Leave messages at 282-0408. New double futon and base $200. Call 282-0408. Private.

10 - Rides/Tickets

Seoul Return (via Vancouver) air travel companion needed for next week. Must return by Nov. 30th. Wayne 637-0480.

13 - Lessons/Courses

La Langathèque. Exchange your English for any language of your choice. Special fee for students: $35. For more info call 597-0680.

LSAT-GMAT-GRE training programs. Since 1979 we have successfully prepared thousands of students for these tests. LSAT & GRE programs begin during the month of November. LSAT & GMAT courses begin during the month of January. Call now. Richardson 1-416-410-7737 or 1-800-567-7737.

14 - Notices

As a full-time student, you are a member of the Quebec Public Interest Research Group (QPIRG) at McGill. If you wish to relinquish your membership in this organization and claim your $3 refund, come to Eaton, 505, 9:30-17:00, November 7-22.

QUEBEC PIRG DISCRETIONARY FUND: Funding available for action-oriented social change projects. Application forms available at QPIRG office. 398-7432.

McGill Nightline is an information, listening and referral service. Open 6pm-3am. 398-6246.

LBGM discussion grps. Wed. 5:30 Bi-Group Shatner 423. Thurs. 7PM women's grp. Shatner 423. Fri. coming-out 5:30 & General 7PM, 3521 University.

15- Volunteers

The McConnell Brain Imaging Centre is looking for male/female paid volunteers to participate in brain function studies using radioisotope. Call Gary or Rick at 398-8932.

Need experience with babies & pre-schoolers or with multiculturalism? Volunteers for Parenthèse, a group for mothers and their young children. Tues. or Thurs. (1:30 - 4:30 pm) at CLSC Metro. Info: Cyndy Spilberg. 934-0354.

BARGOON AU BOUTTE

Wow, a whole Whopper* radically reduced in price and it's available at participating restaurants, for a limited time only.

BURGER KING

*TAXES NOT INCLUDED. ★TM OF BURGER KING CORPORATION © 1994 WHOP169-MD

THE McGILL DAILY
SUPER TICKET GIVEAWAY!!!

The first four McGill students to come to the Daily Advertising Office, Union B-07, will receive a pair tickets to *Les Ailleurs de la Danse Kathakali*, which takes place on Friday Nov. 11 & Saturday Nov. 12 at 8:00 p.m. at La Bibliothèque Nationale!

Department of Physical Education
Faculty of Education

434-392B **NUTRITION & WELLNESS**
Winter 1995
Wednesdays & Fridays 9:00-10:30 a.m.
Currie Gym Building, Room 408

Course Instructor: Dr. David Montgomery

This course will examine the role of carbohydrates, fats, proteins, vitamins, minerals and water in a balanced diet. Students will be introduced to the effects of nutrition on exercise, sport performance and wellness. The concept of wellness from an active living and stress reduction perspective will also be discussed.

THE FINAL ISSUE OF THE FALL SEMESTER WILL BE PUBLISHED ON DECEMBER 7TH, 1994. BOOK YOUR AD TODAY BY CALLING BORIS OR LETTY AT 398-6790.

events

• **McGill Latin Awareness Group** presents Fiesta de la Musica, on Thursday, Nov. 10 at 20h in Union B-09. There will be music featuring South American bands, food and an open stage after 23h. $3 at the door.

• **Ed Broadbent**, former NDP leader and present spokesperson of the International Centre for Human Rights and Democratic Development, will present a lecture on Canada's role on the international stage, on Thursday, Nov. 10 at 16h. Presented by McGill's Faculty of Law, the lecture will take place at the Moot Court, 3644 Peel Street.

• **Image Ensemble** will hold a screen writing workshop on Thursday, Nov. 10 at 19h in 550 Sherbrooke, room 1180. Free for members and open to all. More info in room 433, Union Bldg.

• As part of a series of lectures on the structure of universities today, **Dr. Ursula Franklin** of the University of Toronto will present a lecture entitled Is Anybody Home? Queries From Inside the University. The lecture will take place in room S1/4 of Stewart Biology, on Thursday, Nov. 10 at 17h30.

• **McGill WUSC (World University Service of Canada)** presents Kevin Heppner, human rights activist in Burma. He will address human rights abuse in the country and conditions for Burma's ethnic minorities, on Thursday, Nov. 10 at 16h30 in the Centre for Developing Area Studies located at 3715 Peel.

• **Islam Awareness Week** presents an exhibit entitled Islam: Myth vs. Fact and a food sale on Thursday, Nov. 10 in the lobby of the Union Bldg. from 11h30-14h. Then from 15h-16h the Splendors of Islamic Gardens will be displayed, and from 19h-21h there will be a lecture on women in Islam in room 310. Admission to the evening lecture is $2 and all proceeds go to Maison Flora Tristan (a women's shelter).

• **UNICEF** Québec presents presents an information kiosque and volunteer recruitment on campus at the Union Bldg, on Thursday Nov. 10 from 11h-15h. "Your action can make all the difference for the future of the children."

• **The Caribbean Students' Society of McGill** invites you to their general meeting on Friday, Nov.11 at 18h30 in room 425/6 in the Union Bldg.

• **LBGM's** SKY night event will be held on Friday, Nov. 11 , at 1474 St. Catherine E.) For more information call 398-6822.

• **The Choeur Polyphonique de Montréal** will perform a special selection of Remembrance Day pieces on Friday, Nov.11 at 20h at Cathedrale Marie-Reine du Monde, located at the corner of René Lévesque and Mansfield. Free admission.

• The **Centre for Society, Technology, and Development**, in collaboration with **Aboriginal Government, Resources, Economy and the Environment at McGill** presents: Hadley Jenner on Friday, Nov. 11 from 12h30-14h. A lecture on NGO work with pastoralists in Kenya, and the example of the Mennonite Central Committee will be presented and lunch will be served. Call 398-1807 for more info.

• **McGill Christian Fellowship** is hosting Alex Cameron to speak about "Jesus Christ as the truth", on Friday, Nov.11 at 19h in the Union cafeteria. All are welcome. Call Jean at 288-9741 for more info.

• **Japan Awareness Club** presents Karaoke Night on Friday, Nov.11 from 21h-24h at the Laser Star Karaoke Box on 2155 de la Montagne. $6 admission. For info call Makiko at 931-3459 or Yukiko at 287-7176.

• **The McGill Women's Union** will be hosting a "wine and cheese" get-together on Monday, Nov.14 at 19h in room 423 of the Union Bldg. All women are welcome to come eat, drink and chat. Bring your friends.

• Sexuality is the next topic for the **Women's Union** discussion group. The group is open to all women and meets every Monday at 17h in Union 423. For more info call 398-6823.

• The **Jewish Family Services** of the Baron de Hirsch Institute needs volunteers committed to enriching the lives of others by volunteering their time and experience. Whatever your interest, we have someone who needs you. For more info call Arlene Kay at 342-0000.

• **AISEC McGill** will be holding a seminar on Canada-Asia Relations on Friday, Nov.18 from 9h-5h30, in McGill's Faculty Club located at 3450 McTavish. $15 admission for students, $30 for the general public, lunch included. The seminar will feature academics, members of the business community and government officials. For more info call 398-6821 or 398-7490.

• McGill's Players' Theatre presents the highly reputed musical Cabaret, from Nov.15-Nov. 26. Tickets on sale now. For more info call 398-6813.

Entering the Motherland

Canadian filmmaker explores the myth of motherhood

BY REBECCA MCKECHNIE

In her current documentary *Motherland*, award winning Canadian filmmaker Helene Klodawsky tries to "go beyond the myth of motherhood.". Klowdawsky examines the "work women do, and the enormous value they have in families". As a mother of two, she is more aware of this role. However, Klodawsky felt that there needed to be a "film like this, that has the power to unravel myths, and speak honestly".

When reflecting on your life there may seem to be a constant and predominant image always lurking in the background. It's what everyone must encounter, struggle with, and hopefully come to cherish- the relationship with your mother. The transition from childhood to adulthood, and possibly parenthood, serves to provide many personal memories with the one person who always knew more than you. Yet, the reality of her role is often overlooked in the social context.

Klodawsky delves into this role by engaging in an examination of motherhood. In some ways this study stems from Klodawsky's own personal experiences, though, she states that it's "personal and political, of which you cannot split". With children you are "situated differently in a society", she explains. However, you need not be a mother to appreciate this film. "Anyone who has had a mother" can identify.

PHOTO BY JOHN LUCAS

Filmmaker Helene Klodawskdy with her two children

For younger women it asks the question of "what will it be like for me?" Others will enjoy the integration of "humour, irony and pathos" that the film offers. The format includes "exceptional archival footage, personal reminiscence, and candid home movies", which assembles into a satirical perspective on the myth of "perfect mothers". This documentary is of another reality, intended to be both "humorous and moving",

Klodawsky has completed numerous projects, including a documentary of Israeli and Palestinian conflict, entitled *Shoot and Cry*. She has been making films for twelve years, and has spent the last four devoted to *Motherland*. The length of time spent on this project is due to the in-depth format.

Klodawsky followed seven characters over an extended period of time, unravelling "the many truths and complexities about women of all ages". The characters represent many different cultures, classes, age groups, and experiences. This cross section serves to "add to the richness" of this examination, as well as aid in the goal of reaching a "clear perspective" on the realities of motherhood.

Klodawsky made this film in collaboration with Studio 'D' of the National Film Board, who were "one hundred percent behind unravelling the myth". She intends to continue with the issue of women's lives as a future subject matter, though, at this time there are not any definite plans.

Motherland is showing at the NFB, at 1564 St.Denis, Friday for two shows - 6:30 and 8:30, for $4. Saturday and Sunday there is one show at 6:30 for $5. Also note that Friday's viewing is a benefit for Head and Hands a support group for young parents. A benefit for Head and Hands will be held at Woodstock at 7:30 this evening.

Policissitude!

suite de la page 10

Ainsi la police est là pour maintenir à la fois une inégalité et une cohésion au sein d'une société qui, autrement, se segmenterait en unités sociales plus restreintes, basées sur la parenté. L'action du corps policier est parallèle non seulement aux lois économiques des marchés d'échanges, mais aussi aux principes culturels des classes dominantes ou possédantes, dont elle assure les privilèges.

Une autre optique (celle d'entre autres Sir Robert Peel, pour la police métropolitaine de Londre, au début du XIXe siècle) veut que le passage d'une société de parenté à une société à surplus industriels, se fasse sans bris du tissus social. Seul l'accroissement de la population justifie la perte d'efficacité des mécanismes de régulation sociale par appartenance consanguine. Les inégalités dans la répartition des surplus, ne sont que le prolongement d'inégalités ayant précédemment existé au sein de la société parentale. Elles y avaient pour origines l'âge, la force, l'initiative... De ce point de vue-ci, l'apparition de classes sociales et, conséquemment, de la police n'ont pas réellement de lien causal. Dès lors les lois ne sont rien d'autre qu'une expression écrite des moeurs, et la police supplée à l'incapacité qu'a chaque individu (indépendamment de sa classe sociale) de se sentir lié par le sang aux autres membres de sa société. (L'incapacité de se sentir concerné par un viol commis devant soi, est un exemple célebre et éloquent de ce relâchement que connaissent les sociétés d'une certaine taille.) Ceci implique que l'organe policier n'est plus un moyen de régulation par en haut (par les classes dominantes), mais émane au contraire de toute la société.

Ces deux approches, toutes contradictoires qu'elles puissent sembler, aboutissent à une conclusion commune, également alarmante: si la croissance des crimes contre la propriété est le résultat de la croissance industrielle (et du relâchement des mécanismes sociaux spontanés de régulation), on doit s'attendre à ce que les corps policiers des sociétés occidentales (condamnées à la croissance économique à perpétuité, pour éviter de s'écrouler sous leurs fardeaux fiscaux) investissent dans des moyens de plus en plus spécialisés pour préserver l'ordre public. Les classes possédantes devront faire protéger des surplus sans cesse croissants contre des classes pauvres quotidiennement plus nombreuses, ou encore la société connaîtra une chute des sentiments d'appartenance sociale et se dirigera vers une croissance de la criminalité.

La seule solution peu coûteuse à la question de la police, consiste à arrêter l'histoire. C'est aux principes mêmes de la société civile marchande, qu'il faut renoncer: seul un retour aux sociétés communales, sans surplus de production, risque d'être vraiment moins coûteux qu'un état de police. Malheureusement, la classe marchande réunit aujourd'hui pratiquement tous les membres des sociétés de type européen. Il est difficile d'imaginer même une poigné d'individus qui sauraient renoncer aux valeurs de la culture cosmopolite contemporaine.